

*Fables
and
Fantasies:
The
Art of
Félix
Loriot*

Yves and Claudine Lebrun



CURATORIAL OFFICE
1993

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*Fables
and
Fantasies:*

*The
Art of
Félix
Lorion*

*The Trust for Museum Exhibitions
Washington, D.C. 1992*

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Acknowledgments

A rediscovery is indeed cause for celebration if it leads to pleasure for many and adds important information to the fields of art and illustration. Introducing the works of French artist Félix Lorient (1872–1964) to viewers in the United States is a delight for all who have been involved in organizing this first American tour of his drawings.

Certainly Lorient is one of the most enchanting and least-known artists in the enduring tradition of illustration. This exhibition, the first to be toured to museums outside France, presents Lorient's fanciful depictions of unforgettable characters in children's classics, such as "Cinderella," "Sleeping Beauty," and La Fontaine's Fables. It also traces Lorient's artistic development from the 1890s, when he was influenced by Symbolism and Japanese art, through his later interest in Art Nouveau and Art Deco—a period when he also worked in advertising—to his classic style of the 1940s and 1950s. We are deeply indebted to individuals in France and in the United States whose assistance in realizing this exhibition was invaluable. First and foremost, we would like to acknowledge the anonymous lender who graciously made a private collection of Lorient's works available for tour, and in fact made the tour possible as well. We also owe deep gratitude to Donald Wallace, Esq., of New York and to Claudine and Yves Lebrun, founders of Arts Conseil Élysées, Neuilly, France. The Lebruns have devoted their lives to the study of Lorient and, as guest curators, they have worked tirelessly on behalf of The Trust for Museum Exhibitions to produce this exhibition and publication.

The directors and staffs of the participating museums deserve our warm thanks for their support and assistance. In particular we would like to acknowledge Ms. Barbara Gibbs, Ms. K.D. Kurutz, and Ms. Paulette Hennum of the Crocker Art Museum; Mr. Stephen T. Bruni and Mr. Roland Elzea of the Delaware Art Museum; Mr. Tom Lidtke of the West Bend Gallery of Fine Art; Mr. David Levy and Mr. William B. Bodine, Jr., of The Corcoran Gallery of Art; Mr. Michael Crowley of the Sioux City Art Center; and Mr. Michael Stephenson and Ms. Bonnie Speed of the Mitchell Museum.

Of course, a record of any exhibition rests with its accompanying publication and its team of editor, designer, and printer. In Nancy Eickel, Jeanne Krohn, and Wayne Dixon, we are fortunate to have the best.

Key to our endeavor in organizing and touring exhibitions are the efforts of the talented team behind the scenes at The Trust for Museum Exhibitions: Martha Blakeslee, Virginia Harvey, Stephanie Jacoby, Victoria Lepka, Marcene Modeland, Sally Thomas, and Lewis Townsend.

Finally, a note of thanks must be extended to Michael Ottin of Paris and New York. His 1988 exhibition at the Place des Antiquaires in New York provided my introduction to the enchanting world of Lorient, and I thank him for his appreciation of this magical artist.

*Ann Van Devanter Townsend
President*

Who was Félix Lorioux? An illustrator, yes, and one who created an enchanted world of beauty and charm, of humor and amusement. Now this world has faded from recent memory, the magic momentarily lost from view. Come. Rediscover the timeless world that Félix Lorioux created for everyone and for all time.



No.72

The Artistic Progression of Félix Lorioux

Born on December 2, 1872, Félix Lorioux (no. 1a-e) studied as a youth at the Montgazon School in his hometown of Angers, France. His flair for drawing soon asserted itself, and his natural penchant for humor almost led to his dismissal from school for a caricature that was too good. After completing his classical studies, he enrolled in the Fine Arts Academy of Angers, and then that of Paris. Upon moving to the French capital to further his studies, he became familiar with the international *art nouveau* movement, frequented museums, and, in 1890, attended the great Japanese art retrospective organized by Siegfried Bing and held at the Ecole des Beaux-Arts. As for many late nineteenth-century artists, these experiences exerted a profound influence on his art.

Throughout his academic studies, Lorioux wavered between music and drawing. Although he chose the visual arts, he practiced piano, guitar, and singing throughout his life.

In 1907, after meeting Maurice Draeger, the son of the famous publisher Charles Draeger in Paris, Lorioux entered the field of advertising, in which he worked for the next twenty years. To escape the reality of the workaday world, Lorioux illustrated children's journals, which he continued to do while he was employed in advertising.

Lorioux began his advertising career in the French automobile industry in 1914, working for Alda, Brazier, then Citrôen, and, in 1924, for Berliet. Major department stores such as Au Printemps, Bon Marché, and Grands Magasins du Louvre (nos. 7, 20, 21, 40, 42, 44-46) also hired his talents. He illustrated posters, catalogue covers, and other modes of advertising for them.

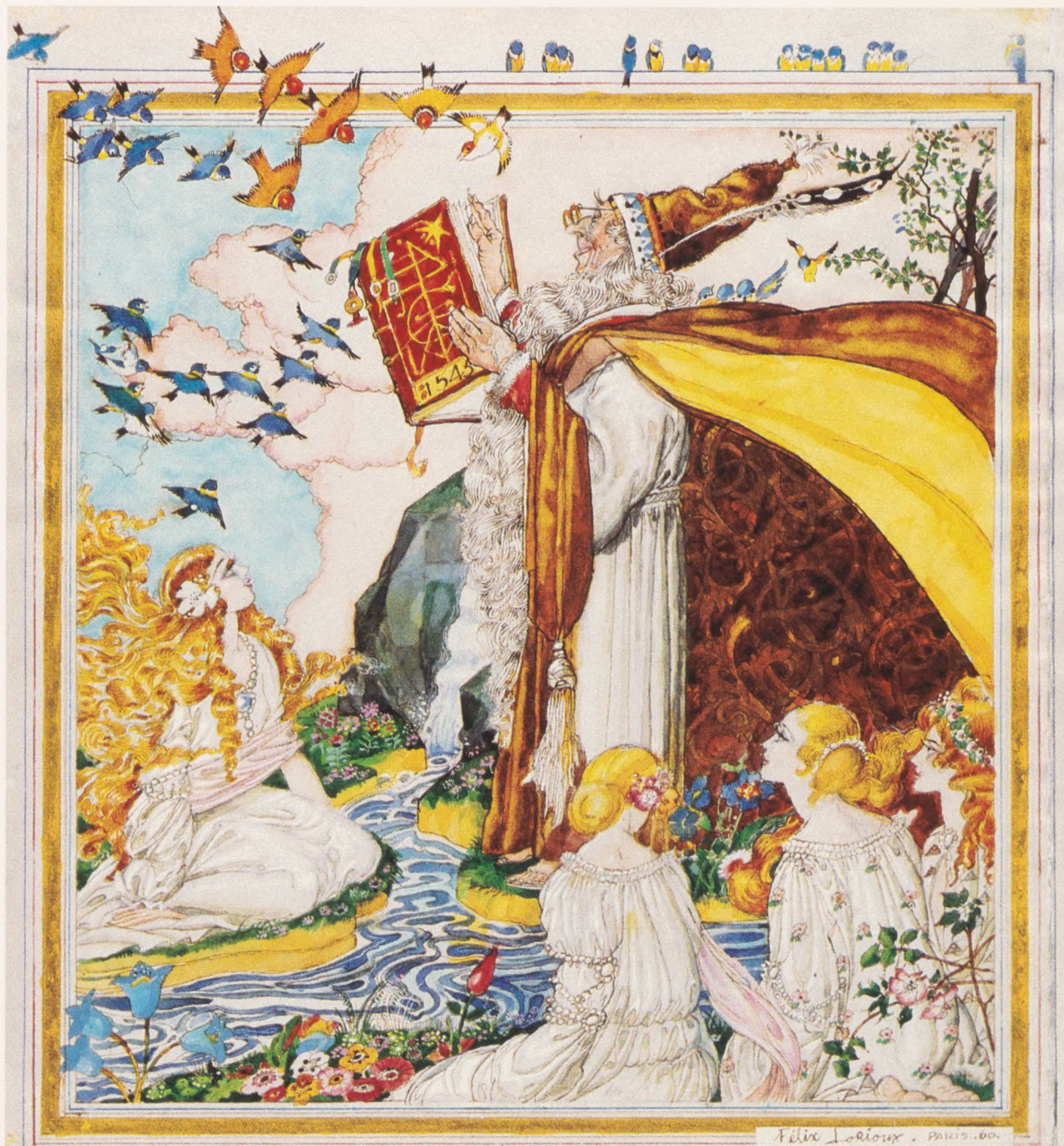
Research in French archives and libraries, and discussions with the artist's friends, have revealed that Lorioux also undertook advertising projects for such commercial items as Bénédictine, Dubonnet (no. 19), Glycodent toothpaste (no. 22b), Saponite (no. 23), and Cogétama tobacco products (no. 22a), although examples of such work beyond the draft stage have not been found. What do exist are a number of advertisement blotters for Magdeleine biscuits and Luc biscuits; notebook covers for Kalmine, L'Alsacienne, l'Economique, Epicerie Vertes, and Edith perfumes (no. 25); and advertisement menus for pharmaceutical laboratories such as Mictasol. Here, as always with Lorioux, animals play the leading roles in depicting scenes.

Lorioux was also drawn to fashion advertising, working for *Fémina*, *Vie Heureuse*, and *Gazette du Bon Ton*, luxurious magazines in which stunning fashions by such prominent designers as Poiret, Barbier, and Lepape were illustrated. The artist, however, was not captivated by this genre, owing to his lack of worldly interest and his love of the imaginary realm in which he preferred to dwell. He was much more intrigued with interpreting the fables of the French poet Jean de La Fontaine (1621–1695) and of Jean-Pierre Claris de Florian (1755–1795), a writer of novels, plays, and children's stories.

By 1913, Lorioux had published his first book, *Jean l'Ours* (John the Bear), a tale written by Charles Robert-Dumas. Lorioux never wrote copy but always served as the interpreter of great classic or contemporary works. The first stories he illustrated in color appeared in 1920, when his pictures were published in *Mon Journal* (My Journal), a progenitor of his complete books. The farther his career advanced, the greater role Lorioux assigned to the world of animals. Even his advertisement cards depicted creatures from fables (nos. 27, 28c, 31, 32). The artist always filled his drawings with vignettes of little animals and insects, who serve as omnipresent spectators to human events. While his caricatures focused on adults, he obviously preferred the candid world of children, animals, and insects. Indeed, in illustrating *Petite Jungle* (Little Jungle), written by Maurice Morel and published by A. Colin in 1928, Lorioux chose the entomologist as his favorite character and used him to enter the tiny world of insects to which he returned throughout his career (no. 28a-b).

By 1926, Lorioux had finally achieved critical and financial success through his illustrations for major classic books for children published by Hachette, for which he served as main illustrator for eleven years. Among them were *La Fontaine's Fables* (nos. 29, 30, 103), two albums of *Les Contes de Perrault* (Perrault's Tales, by Charles Perrault [1628–1703], nos. 10, 24), *Le Malade Imaginaire* (The Imaginary Invalid, by Molière [1622–1673], nos. 4, 5, 104), *Don Quichotte* (Don Quixote, by Miguel Cervantes ([1547–1616], nos. 33, 34, 105), *Les Deux Nigauds* (The Two Simpletons, by Comtess de Ségur [1799–1874], no. 106), and *Robinson Crusoe* by Daniel Defoe (1659?–1731). With Hachette's publication of these "Albums Lorioux," a series of books of the same size and format produced from 1921 to 1932, the artist at last became well known in his own time.

He also illustrated for Hachette scientific or economic articles in *Je Sais Tout* (I Know Everything), plays and short stories in *Lectures pour Tous* (Readings for Everyone), which was published from 1898 to 1937 (no. 9), and songs and tales in *Mon Journal*, in addition to his continued work in advertising. During the 1930s, Lorioux provided drawings for *La Semaine de Suzette* (Suzette's Week), a magazine for young girls, while the 1940s brought him into closer contact with his second love—music—when he produced designs for song albums and record jackets.



Félix Lorient . PARIS . 1900 .

Merlin. Les premières qualités d'une fée doivent être
La Grâce, la Beauté, le Charme et la Douceur.....



Absent depuis de longs mois de la cour du Roy Arthur, Le
Chevalier Gauvain l'envoyé du Roy, cherche Merlin dans
la forêt de Brocéliande !!!

It is often difficult to date Félix Lorioux's works precisely. His style did not change chronologically, but instead followed the technical requirements imposed by his publishers. For example, *Histoires d'Autrefois et d'Aujourd'hui* (Stories from Olden Times and Today), a series of short stories published by Hachette from 1914 to 1934, and *Contes de toutes les Couleurs* (Tales of All Colors), by Charles Robert-Dumas and published by Boivin et Cie from 1929 to 1947, respect the tradition of the elegant gift book, with fine quality bindings, paper, and plates. Apparently "Albums Lorioux" required a more modern page make-up. From 1921 to 1932, elaborate graphic compositions predominated, with the use of few and less finely shaded colors to complement the tale or fable. Increasingly, the text merely served as a supplement to the picture book. *La Fontaine's Fables* was almost transformed into a comic strip, lacking only the "bubble" of contemporary comics.

After the first appearance of the "Albums Lorioux," orders for his drawings flowed in. The artist filled them devotedly, using minor editions and journals as a testing ground to develop his characters, his silhouettes, and his colors, to which he referred again and again over the next thirty years of his long career.

Lorioux's "retirement" in Ecoflant, near Angers, during World War II enabled him to engage in a new type of production. His circle of friends introduced him to Etienne Marcus, a publisher in Nantes. Although the war slowed down their projects, beginning in 1943, Marcus and Lorioux produced the major album of *La Fontaine's Fables* (nos. 41, 43, 49a, 50, 51, 53-55, 59) and the first volume of *Le Buffon des Enfants* (Buffon for Children, nos. 60-69), written by Bernard Roy and based on the great scientific book by the eighteenth-century naturalist Georges Louis Leclerc, comte de Buffon (1707-1788). After Lorioux ended his career with Editions Marcus, he turned to Imprimerie Moderne in Nantes, which called upon the skill and knowledge of Francis Le Voyé, a leading printmaker in France, and new color printing processes to better replicate Lorioux's drawings. In this way, Lorioux, along with illustrators Jean A. Mercier and Manon Iessel, contributed to the renewal of interest in high-quality children's books.

Under these improved working conditions, Lorioux was able to express his colorful imagination freely. The twenty extant proof copies of *La Fontaine's Fables* are true masterpieces that retain the subtlety of the artist's original watercolors, which were difficult to reproduce. In fact, Lorioux was never so at ease as he was in illustrating *La Fontaine's Fables* or *Le Buffon des Enfants*.

After seventy years of drawing, Lorioux died in 1964. During a lifetime of art he never deviated from his own style and his desire to smile at everything. Still producing works a few days before his death, his only complaint was that near the end of his career he "had lost his sense of color."

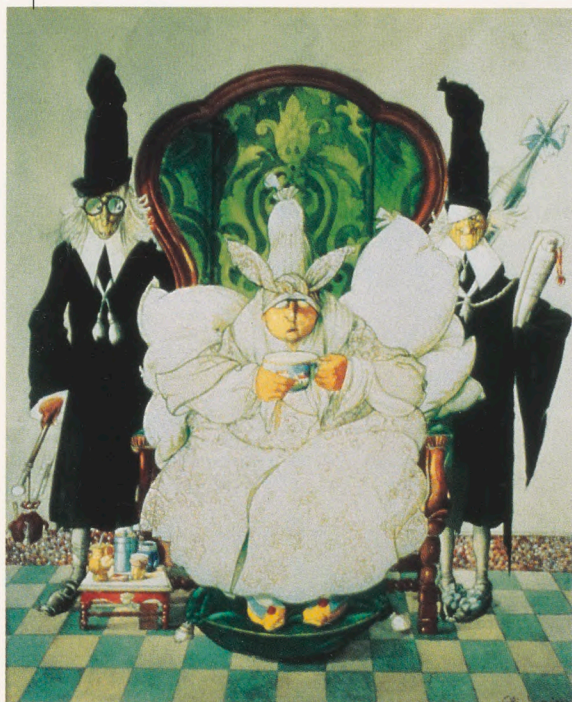
Walt Disney, Félix Lorioux, and Other Illustrators

Considerable speculation has been raised about any relationship between Walt Disney (1901–1966) and Félix Lorioux, and the work of each artist. They could have met during World War I, while Lorioux was pursuing his advertising career and was working in silent movies, although the Walt Disney Archives considers it doubtful. Disney, then a teenager, had traveled to France with the Red Cross, with which Lorioux's wife was also associated. Yet *Une poule sur un mur* (A Hen on a Wall) of 1919, a book for very young children, appears to contain not only Lorioux's animal work but also the seeds of future Walt Disney creations. Fifteen years later, in 1934, Disney's publishers may have incorporated Lorioux's hen into *The Wise Little Hen*, one of Disney's Silly Symphony cartoons. Furthermore, one of Lorioux's friends from Anjou, known as "the Commodore," was depicted in a Navy costume similar to that worn by Donald Duck, who premiered in that cartoon (left), and the same outfit is also found in illustrations for Florian's *Les Poissons et le Pélican* (The Fish and the Pelican).

Two years earlier, in 1932, Walt Disney's publishers apparently had called upon Lorioux for drawings of Mickey and Minnie Mouse for the *Bibliothèque Rose* (Pink Library), a series of illustrated children's books. In 1934, Lorioux was asked by Hachette to provide drawings for books based on Disney's Silly Symphony series, which included *L'arche de Noé* (Noah's Ark; 1934), *Les Petits Lapins et les Oeufs de Pâques* (The Little Rabbits and the Easter Eggs; 1935), *Le Lièvre et la Tortue* (The Tortoise and the Hare; 1935), and *Les Jouets de Noël* (Christmas Toys; 1935). Lorioux's signature appears in drawings for some of these early Disney works, but by the time of *Christmas Toys*, the only traces of Lorioux's possible connection with Disney publications were his initials, "FxLx," scattered among drawings, or his wife's address scribbled in the corner of a letter to Santa Claus in another illustration.



©The Walt Disney Company



No. 5

In their shared approach of “animating” or “giving a soul to” flowers, animals, and inanimate objects, did Lorigoux influence Disney? Some evidence indicates that he did, although Lorigoux’s more subdued personality would always keep him from achieving Disney’s renown and immense success. While written confirmation of the influence does not exist, the visual evidence is compelling.

Lorigoux’s principal weakness of hypochondria prevented a true collaboration with anyone. He continually thought he was in poor health and often told his friends to come see him, predicting that the end was near. This self-image of sickness made it impossible for Lorigoux to consider taking a trip, and if Disney had asked the French artist to come to work with him in the United States, Lorigoux would have thought the proposal was completely unacceptable.

The hypochondria that may have prevented him from joining Walt Disney in California was the impetus behind Lorigoux’s fascination with health and medicine. Perhaps this seeming cause-and-effect relationship resulted in his ironic illustrations for Molière’s *Le Malade Imaginaire*, a superb caricature of both the patient—himself—and his doctors (nos. 4, 5). He held a special affinity for the subject.

Apart from the Disney question, direct influences on Lorigoux’s work include the Danish artist Kay Nielsen (1886–1957) and the English illustrators Aubrey Beardsley (1872–1898) and Arthur Rackham (1867–1939), with whom Lorigoux had worked as an artist for Hachette. He lovingly kept reproductions of their work in his studio. His French predecessor Louis Maurice Boutet de Monvel (1851–1913), who started illustrating children’s books a generation earlier, also served as inspiration. Lorigoux illustrated *Patball and the Princess* in the 1921 Christmas issue of *Illustrated London News*. Two carefully preserved pages from the same magazine, illustrated by Kay Nielsen in 1913, were discovered in Lorigoux’s files sixty years later, thus confirming one of this artist’s sources of creativity.

A Portrait of Félix Lorioux

Welcomed everywhere by his friends, Lorioux was always well loved, merry, and free. Disguising his personal worries, Lorioux turned his back on worldly concerns and dreamed of the extraordinary. Reality bothered him, and he accepted it only as he reconstructed it, even when his critical mind was at work. Whether this was owing to timidity or to a uniquely creative mind is difficult to say.

One thing is certain: only through plants, flowers, animals, and especially insects did he feel free to express himself and to build his own world. In that respect, his eye served as an anthropomorphic mirror.

While Lorioux was influenced by his contemporaries, they in turn did not fail to borrow from him, sometimes without even realizing it. Lorioux never promoted himself; he did not consider himself to be an artist or a creator, but rather an artisan. He viewed his work with all the conscientiousness and modesty that this station entails. He carried this humility to such an extent that his wife Lily often had to rise before the artist did, in order to send off jobs to the printers (who were impatiently waiting) because Lorioux did not believe his drawings were finished. There was always a flower or an insect to be added somewhere, or certain colors were still missing!

Félix Lorioux's talent flourished in the world of the imaginary: fairies, charmers, magicians, and witches appear alongside princes and princesses. Animals talk, and trees and flowers sometimes have mouths, eyes, and hands.

"The Fairy Viviane" (nos. 15, 73), "The Brocéliande Forest" (nos. 16, 96),

(Photograph courtesy of Art Council Elycéo)



Félix Lorioux reading in his studio on Avenue d'Orleans in Paris, ca. 1905.

and "Merlin the Charmer" (nos. 56–58, 77, 80), three of the many tales in *Quand les fées vivaient en France* (When the Fairies Lived in France) by Yvonne Ostroga, as well as "Cinderella" (no. 71a), *Perrault's Tales*, *The Thousand and One Nights*, and *La Fontaine's Fables* allowed Lorioux to express, through nature, an idealized reality. He was "terrified of emptiness," and the tiniest blank space came to life under his pen or brush.

Jean de La Varende, a French writer and a friend of Lorioux who penned the preface to *Le Buffon des Enfants*, perceived perfectly Lorioux's originality.

Childhood should customarily be the age of La Fontaine, and this dogma has now become hard to believe, if not absurd. Children can really only play with "known" objects with which they renew their "knowledge"; today, however, La Fontaine's world has become completely foreign to them. We could not find three children out of one hundred in a secondary school who have seen a fox, a heron, or a weasel when approaching the lions and bears at the zoo. The tiny creatures so dear to the fabulist escape them completely. Even rural children, who stay in school up to fourteen years of age, no longer enjoy the sweet leisure of the country: now there are only cows in Brittany, the sheep are left to old shepherds, and turkeys and geese are left only to run their luck.

Thus, the illustrator needed to intervene, to restore the natural richness. . . . Nothing was less dry than La Fontaine's Fables, but they withered nonetheless. Félix Lorioux revived them, made them joyful, dreamy, abnormal, abundant again, abandoning himself to his personal verve, his studious laziness, his modest and charming genius. The stories regained their ties with the murmuring, mysterious countryside, and the immense scenery which we had forgotten reappeared behind the eternal characters; the human roles assumed by animals regained their effectiveness as well as their strangeness. . . . Now, Félix Lorioux's special vision, his arrangement, his page make-ups, renew the subject and the artifice. . . .

With affection and respect, Lorioux created an enchanted and enchanting world of animals and insects, of fairies and princesses, of a droll *comédie humaine* presented in an exquisite technique. Today, the process by which Lorioux personified his characters remains a standard for contemporary illustrators, for whom making animals live and speak has become a common way to reach and enthrall children. Is a lack of respect for the animal kingdom detected in Lorioux's drawings and watercolors? Certainly not. His practices are old ones: literature and painting unite to make animals speak and move. If La Fontaine, reflecting on Aesop in the seventeenth century, could allow his animals the dignity of humans, surely the antics of Lorioux's figures in this century can stand as caricatures of both animals and mankind.



No. 98

Checklist of the Exhibition

All measurements are given in inches and centimeters, height precedes width. Multiple works grouped together in this checklist, such as 1a-e, appear together in one frame in the exhibition. Unless otherwise indicated, all works are by Lorioux and are lent anonymously.

1a. *Self-portrait*, circa 1910
Pencil, charcoal, and pastel on cardboard
7 7/8 x 11 13/16 in.; 20 x 30 cm.
Lorioux most often depicted himself in caricature form, as he did in this rare self-portrait.

1b. Anonymous
Carte de visite, no date
(Calling card)
Photograph of an original Lorioux watercolor
12 1/4 x 9 1/2 in.; 31 x 24 cm.
The artist presents himself in the most charming and imaginative way, thus showing the full magnitude of his humor.

1c. Anonymous
Félix and Lily, circa 1905
Photograph
8 7/8 x 5 7/8 in.; 22.5 x 15 cm.
Married in 1904, they made their home for sixty years in their studio in the Avenue d'Orléans, dividing their time among drawing, music, and singing.

1d. Anonymous
Félix Lorioux, no date
Photograph
5 7/8 x 3 5/16 in.; 10.5 x 8.5 cm.

1e. Anonymous
Félix Lorioux, circa 1905
Photograph
6 7/8 x 4 15/16 in.; 17.5 x 12.5 cm.

2a. Anonymous
Auguste Lorioux, circa 1900
Pencil and charcoal on paper
8 5/8 x 8 5/8 in.; 22 x 22 cm.

2b. Anonymous
Félix Lorioux, circa 1900
Pencil and charcoal on paper
8 5/8 x 8 5/8 in.; 22 x 22 cm.
These anonymous portraits of Lorioux and his older brother Auguste were probably the work of an artist in the Group of Ten, to which Félix belonged in Anger around 1900.

3. *Brochet*, no date
(Pike)
Gouache and watercolor on paper
8 1/4 x 20 7/8 in.; 21 x 53 cm.

4. *Médecin de Molière*, no date
(Molière's Doctor)
India ink and gouache on paper
18 7/8 x 11 13/16 in.; 48 x 30 cm.
Troubled by his health, which was excellent, Lorioux had limited confidence in the medical profession, which became fertile ground for his caustic irony. The artist lived to the ripe age of 92.

5. *Le Malade Imaginaire*, no date
(The Imaginary Invalid)
Gouache and watercolor on paper
21 1/4 x 17 1/2 in.; 54 x 45 cm.

6. *Docteur Papillon*, no date
(Doctor Butterfly)
India ink and gouache on paper
18 7/8 x 11 13/16 in.; 48 x 30 cm.

7a. *Le Lièvre et les Grenouilles*, no date
(The Hare and the Frogs)
India ink on paper
11 13/16 x 9 1/2 in.; 30 x 24 cm.

7b. *Le Lièvre et les Grenouilles*, no date
(The Hare and the Frogs)
India ink on paper
11 3/8 x 9 7/8 in.; 29 x 25 cm.

8. *Princesse Azurine*, 1913
(Princess Azurine)
Gouache on paper
18 7/8 x 12 5/8 in.; 48 x 32 cm.
Even though this is the oldest known finished work by Lorioux, it still greatly resembles drawings by Kay Nielsen and the English illustrators Beardsley and Rackham.

9. *Lectures pour Tous*, 1914
(Readings for Everyone)
Gouache on paper
19 7/16 x 13 in.; 50 x 33 cm.

10. *La Belle au Bois Dormant*, no date
(Sleeping Beauty)
Gouache on paper
10 1/4 x 13 3/16 in.; 26 x 34 cm.

11. *Le Miracle des Yeux*, 1932
(The Miracle of the Eyes)
Gouache on paper
11 1/4 x 7 7/8 in.; 28.5 x 20 cm.
Tales of Silver by Charles Robert-Dumas served as the inspiration for this work and nos. 12 and 13.

12. *Le Miracle des Yeux*, 1932
(The Miracle of the Eyes)
Gouache on paper
13 3/4 x 10 1/4 in.; 35 x 26 cm.

13. *Le Miracle des Yeux*, 1932
(The Miracle of the Eyes)
Gouache on paper
11 1/4 x 7 7/8 in.; 28.5 x 20 cm.

14. *Le Loup Vert*, 1934
(The Green Wolf)
Watercolor and gouache on paper
13 3/16 x 10 1/4 in.; 34 x 26 cm.

This original illustration for René Herval's tale, published in Les Engants de France, appeared in April 1934.

15. *Viviane et Lancelot*, no date
(Viviane and Lancelot)
Gouache and watercolor on paper
13 1/4 x 11 15/16 in.; 33.5 x 30.2 cm.

16. *Le Chevalier Gauvin*, 1958
(The Chevalier Gauvin)
Gouache and watercolor on paper
13 15/16 x 12 in.; 33.8 x 30.5 cm.
Drawn for a female friend in 1958, this gouache derives its inspiration from the legend of the Marline and the Brocéliande Forest, which Lorioux adored.

17. *Monsieur de Buffon*, no date
India ink on paper
18 7/8 x 15 5/4 in.; 48 x 40 cm.

18a. *Joueur de Cornemuse*, no date
(Bagpiper)
Gouache and watercolor on paper
5 7/8 x 9 1/8 in.; 15 x 23 cm.

18b. *Joueur de Trompette*, no date
(Trumpeter)
Gouache and watercolor on paper
6 1/4 x 8 5/8 in.; 16 x 22 cm.
It is not known whether the series, for which these two works were drafted, was ever completed.

19. *Publicité pour Dubonnet*, 1938
(Advertisement for Dubonnet)
Gouache and watercolor on paper
15 x 11 in.; 38 x 28 cm.

20. *Les Jouets*, no date
(Toys)
Watercolor on paper
17 5/16 x 22 in.; 44 x 56 cm.
Grands Magasins du Louvre frequently called upon Lorioux's talents to design Christmas posters, as this and the following work verify.

21. *Affiche de Noël*
(Christmas poster)
Lithograph on paper
13 3/4 x 19 5/8 in.; 35 x 50 cm.

22a. *Indien au cigare*, no date
(Indian with cigar)
Gouache on paper
13 3/4 x 8 1/4 in.; 35 x 21 cm.

22b. *Oh, que n'ai-je des dents!*, no date
(Oh, Have I Got Teeth!)
Gouache and watercolor on paper
16 1/6 x 11 13/16 in.; 41 x 29 cm.

23. *La Saponite*, no date
Gouache on paper
13 3/4 x 10 5/8 in.; 35 x 27 cm.

24. *Le Petit Poucet*, no date
(Tom Thumb)
Gouache on paper
14 9/16 x 10 5/8 in.; 37 x 27 cm.



25. *Princesse au carrosse*, no date
(Princess in a coach)
Gouache and watercolor on paper
14 1/16 x 10 5/8 in.; 36 x 27 cm.
26. *Le Renard et la Cigogne*, no date
(The Fox and the Stork)
Gouache and watercolor on paper
14 1/8 x 10 5/8 in.; 36 x 27 cm.
- 27a. *Le Grillon*, 1931
(The Cricket)
India ink on paper
11 13/16 x 9 1/2 in.; 30 x 24 cm.
As below, this original drawing, shown before the application of color for an advertisement fable in four plates, was produced for Grands Magasins du Louvre.
- 27b. *Le Grillon*, 1931
(The Cricket)
India ink on paper
11 x 10 1/4 in.; 28 x 26 cm.
- 28a. *L'Entomologiste*, no date
(The Entomologist)
Pencil on paper
9 1/4 x 6 1/2 in.; 23.5 x 16.5 cm.
In this, one of many proofs of the character of the entomologist, Lorient artfully captured the harmless look of a wise old man who possesses the curiosity of a child.
- 28b. *L'Entomologiste*, no date
(The Entomologist)
Pencil on paper
8 1/4 x 5 5/16 in.; 21 x 13.5 cm.
- 28c. *Le Grillon*, 1931
(The Cricket)
India ink on paper
11 13/16 x 9 1/2 in.; 30 x 24 cm.
29. *Le Loup devenu Berger*, no date
(The Wolf Turned Shepherd)
Gouache and watercolor on paper
12 3/16 x 10 1/4 in.; 31 x 26 cm.
30. *Le Loup devenu Berger*, no date
(The Wolf Turned Shepherd)
Gouache and watercolor on paper
12 5/8 x 10 1/4 in.; 32 x 26 cm.
This unpublished, original drawing may have been intended either for a book by Hachette or for advertisement cards for Grands Magasins du Louvre.
- 31a. *La Pie et la Tourterelle*, circa 1925
(The Magpie and the Turtle dove)
India ink on paper
11 x 9 1/2 in.; 28 x 24 cm.
- 31b. *La Pie et la Tourterelle*, circa 1925
(The Magpie and the Turtle dove)
India ink on paper
11 x 10 5/8 in.; 28 x 27 cm.
- 32a. *La Pie et la Tourterelle*, circa 1925
(The Magpie and the Turtle dove)
India ink on paper
11 3/8 x 10 5/8 in.; 29 x 27 cm.
- 32b. *La Pie et la Tourterelle*, circa 1925
(The Magpie and the Turtle dove)
India ink on paper
11 x 10 5/8 in.; 28 x 27 cm.
33. *Don Quichotte*, 1929
(Don Quixote)
Gouache, watercolor, and walnut stain on paper
19 11/16 x 15 3/8 in.; 50 x 39 cm.
This draft was intended for page 36 of Hachette's 1929 publication of Don Quixote.
34. *Don Quichotte*, no date
(Don Quixote)
Pencil on paper
14 9/16 x 18 1/8 in.; 37 x 46 cm.
- 35a. *Le Chat et la Lunette*, no date
(The Cat and the Looking Glass)
India ink on paper
11 13/16 x 10 5/8 in.; 30 x 27 cm.
- 35b. *Le Chat et la Lunette*, no date
(The Cat and the Looking Glass)
India ink on paper
11 13/16 x 10 1/4 in.; 30 x 26 cm.
This and nos. 36-38 are original drawings before color of tales by Florian that were published by Grands Magasins du Louvre.
36. *Le Chat et la Lunette*, no date
(The Cat and the Looking Glass)
India ink on paper
13 x 9 7/8 in.; 33 x 25 cm.
- 37a. *La Taupe et les Lapins*, no date
(The Mole and the Rabbits)
India ink on paper
11 1/4 x 9 1/2 in.; 28.5 x 24 cm.
- 37b. *La Taupe et les Lapins*, no date
(The Mole and the Rabbits)
India ink on paper
11 x 9 5/8 in.; 28 x 24.5 cm.
- 38a. *La Taupe et les Lapins*, no date
(The Mole and the Rabbits)
India ink on paper
11 1/4 x 9 5/8 in.; 28.5 x 24.5 cm.
- 38b. *La Taupe et les Lapins*, no date
(The Mole and the Rabbits)
India ink on paper
11 x 9 5/8 in.; 28 x 24.5 cm.
39. *La Présentation*, 1940
(The Presentation)
Gouache and watercolor on paper
15 3/8 x 12 1/4 in.; 39 x 31 cm.
- 40a. *Le Rat de Ville et le Rat des Champs*, no date
(The City Rat and the Country Rat)
India ink on paper
10 9/16 x 10 1/4 in.; 27.5 x 26 cm.
- 40b. *Le Rat de Ville et le Rat des Champs*, no date
(The City Rat and the Country Rat)
India ink on paper
10 9/16 x 10 1/4 in.; 27.5 x 26 cm.
41. *Le Rat de Ville et le Rat des Champs*, no date
(The City Rat and the Country Rat)
Watercolor and gouache on paper
8 1/4 x 5 15/16 in.; 21 x 15 cm.
42. *Perrette*, no date
India ink on paper
7 1/2 x 13 3/8 in.; 19 x 34 cm.
43. *Perrette*, no date
Gouache and watercolor on paper
14 1/16 x 11 in.; 36 x 28 cm.
This draft was not selected for La Fontaine's Fables, published by Marcus in 1948.
44. *Les Poissons et le Cormoran*, 1924
(The Fish and the Cormorant)
Gouache and watercolor on paper
12 5/8 x 10 1/4 in.; 32 x 26 cm.
45. *Les Poissons et le Cormoran*, 1924
(The Fish and the Cormorant)
Gouache and watercolor on paper
12 5/8 x 10 1/4 in.; 32 x 26 cm.
- 46a. *La Cigale et la Fourmi*, no date
(The Cicada and the Ant)
India ink on paper
12 5/8 x 9 1/8 in.; 32 x 23 cm.
- 46b. *La Cigale et la Fourmi*, no date
(The Cicada and the Ant)
India ink on paper
12 5/8 x 9 1/8 in.; 32 x 23 cm.
- 47a. *Bon Anniversaire!*, 1961
(Happy Birthday!)
Gouache and watercolor on paper
10 5/8 x 9 1/2 in.; 27 x 24 cm.
- 47b. *La Cigale et la Fourmi*, no date
(The Cicada and the Ant)
India ink on paper
12 5/8 x 9 1/8 in.; 32 x 23 cm.
- 48a. *Le Corbeau et le Renard*, 1924
(The Crow and the Fox)
India ink on paper
12 13/16 x 9 1/4 in.; 32.5 x 23.5 cm.
- 48b. *Le Corbeau et le Renard*, 1924
(The Crow and the Fox)
India ink on paper
13 x 9 1/8 in.; 33 x 23 cm.
- 49a. *Le Loup et l'Agneau*, no date
(The Wolf and the Lamb)
Watercolor on paper
8 11/16 x 5 7/8 in.; 22 x 15 cm.
- 49b. *Le Loup et l'Agneau*, no date
(The Wolf and the Lamb)
India ink on paper
11 x 10 1/4 in.; 28 x 26 cm.
50. *Le Loup et l'Agneau*, no date
(The Wolf and the Lamb)
Gouache and watercolor on paper
9 7/8 x 7 1/8 in.; 25 x 18 cm.
51. *Le Héron*, circa 1945
(The Heron)
Gouache and watercolor on paper
12 1/4 x 9 1/2 in.; 31 x 24 cm.
Selected for the major album of La Fontaine's Fables, this colorful work appeared in the 1948 anthology published by Marcus.
- 52a. *Le Héron*, 1925
(The Heron)
Watercolor on paper
12 1/4 x 9 1/2 in.; 31 x 24 cm.
- 52b. *Le Héron*, 1925
(The Heron)
India ink on paper
11 x 10 1/8 in.; 28 x 25.5 cm.
53. *Le Loup et la Cigogne*, no date
(The Wolf and the Stork)
Gouache and watercolor on paper
8 11/16 x 6 5/16 in.; 22 x 16 cm.
54. *La Tortue et les Deux Canards*, no date
(The Tortoise and the Two Ducks)
Gouache and watercolor on paper
5 1/2 x 10 1/4 in.; 14 x 26 cm.
55. *La Tortue et les Deux Canards*, no date
(The Tortoise and the Two Ducks)
Gouache and watercolor on paper
12 1/4 x 10 1/4 in.; 31 x 26 cm.
56. *Merlin l'Enchanteur*, 1958
(Merlin the Enchanter)
Gouache on paper
12 9/16 x 11 7/8 in.; 32.1 x 30.2 cm.
57. *Merlin et les Fées*, 1960
(Merlin and the Fairies)
Gouache on paper
14 7/8 x 12 1/8 in.; 37.9 x 30.9 cm.
58. *Le Mariage de Merlin*, no date
(Merlin's Marriage)
Gouache on paper
15 3/16 x 13 1/4 in.; 38.5 x 33.5 cm.

59. *Le Coche et la Mouche*, no date
(The Coachman and the Fly)
Gouache and watercolor on paper
17 11/16 x 12 5/8 in.; 45 x 32 cm.
The composition of this work and its aspect of caricature are completely remarkable.
60. *Cheval Noir*, 1943
(Black Horse)
Pencil and gouache on paper
14 1/16 x 12 5/8 in.; 36 x 32 cm.
61. *Les Souris*, 1943
(The Mice)
Pencil and gouache on paper
16 1/2 x 12 5/8 in.; 42 x 32 cm.
62. *Le Coq à l'Escargot*, no date
(The Rooster with the Snail)
Gouache and watercolor on paper
14 9/16 x 14 1/8 in.; 37 x 36 cm.
63. *Voilier exotique*, no date
(Exotic Sailboat)
Gouache and watercolor on paper
10 5/8 x 21 5/8 in.; 27 x 55 cm.
This draft was created for the flyleaf of Le Buffon des Enfants: Les Oiseaux exotique.
64. *Le Flamant Rose*, no date
(The Pink Flamingo)
Watercolor and gouache on paper
11 7/16 x 11 13/16 in.; 29 x 30 cm.
65. *L'Hermine*, no date
(The Ermine)
Gouache and watercolor on paper
14 3/4 x 14 3/4 in.; 37 x 37 cm.
66. *Le Marabout*, no date
(The Marabout)
Gouache and watercolor on paper
13 13/16 x 11 13/16 in.; 35 x 30 cm.
Marcus published a Buffon volume on wild animals in 1953, for which this is an original drawing.
67. *Le Condor*, no date
(The Condor)
Gouache and watercolor on paper
14 1/8 x 11 13/16 in.; 36 x 30 cm.
68. *Les Sangliers*, no date
(The Wild Boars)
Gouache and watercolor on paper
13 13/16 x 13 3/8 in.; 35 x 34 cm.
69. *Voilier exotique*, no date
(Exotic Sailboat)
Gouache and watercolor on paper
16 1/2 x 17 11/16 in.; 42 x 45 cm.
70. *Le Moineau*, no date
(The Sparrows)
Watercolor on paper
12 5/8 x 12 5/8 in.; 32 x 32 cm.
- 71a. *Cendrillon*, no date
(Cinderella)
Four-color offset lithograph on paper
8 7/8 x 6 3/4 in.; 22.5 x 17.2 cm.
- 71b. *Le Renard et la Cigogne*, no date
(The Fox and the Stork)
Four-color offset lithograph on paper
8 7/8 x 6 3/4 in.; 22.5 x 17.2 cm.
72. *L'Oeuf de Pâques*, 1959
(Easter Egg)
Gouache and watercolor on paper
12 1/8 x 7 1/8 in.; 31.6 x 18 cm.
73. *Gauvin et Viviane*, circa 1953
(Gauvin and Viviane)
Gouache and watercolor on paper
15 5/16 x 14 1/2 in.; 37.9 x 36.8 cm.
74. *Legende de Grisélidis*, no date
(Legend of Grisélidis)
Ink and watercolor on paper
15 x 13 1/8 in.; 38 x 33.4 cm.
75. *Oiseau-mouche*, 1956
(Hummingbird)
Gouache and watercolor on paper
15 1/2 x 13 7/16 in.; 39.2 x 34 cm.
76. *La Dame de Lins*, no date
(The Lady of Lins)
Gouache and watercolor on paper
15 x 12 5/8 in.; 38 x 32 cm.
77. *Demoiselle et Merlin*, 1960
(The Young Lady and Merlin)
Gouache and watercolor on paper
14 5/16 x 12 3/4 in.; 36.4 x 32.2 cm.
78. *Les Sept Nains*, 1954
(The Seven Dwarfs)
Gouache and watercolor on paper
13 9/16 x 13 9/16 in.; 34.5 x 34.5 cm.
79. *Les Clefs d'Or*, no date
(The Golden Keys)
Gouache and watercolor on paper
14 1/8 x 12 3/8 in.; 36 x 31.3 cm.
80. *Merlin l'Enchanteur*, circa 1958
(Merlin the Enchanter)
Gouache and watercolor on paper
13 15/16 x 11 3/4 in.; 35.4 x 29.8 cm.
81. *Morgane, Reine des Flots*, no date
(Morgane, Queen of Tides)
Gouache and watercolor on paper
13 1/16 x 12 in.; 33.2 x 30.5 cm.
82. *1 Mai 1951*
(May 1, 1951)
Gouache and watercolor on paper
11 13/16 x 9 5/8 in.; 30 x 24.5 cm.
83. *Noël 1954*
(Christmas 1954)
Gouache and watercolor on paper
12 7/16 x 9 3/8 in.; 31.6 x 23.8 cm.
84. *Noël, 1962*
(Christmas)
Gouache and watercolor on paper
13 3/4 x 8 5/8 in.; 35 x 21.9 cm.
85. *Mai 1960*
(May 1960)
Gouache and watercolor on paper
12 x 8 in.; 30.5 x 17.8 cm.
86. *Bonne Année*, no date
(Happy New Year)
Gouache and watercolor on paper
10 1/8 x 6 3/8 in.; 25.5 x 16.3 cm.
87. *Bon Noël 1958*
(Merry Christmas 1958)
Gouache and watercolor on paper
12 11/16 x 10 13/16 in.; 32.2 x 24.9 cm.
88. *Bonne Année*, 1956
(Happy New Year)
Gouache and watercolor on paper
9 13/16 x 6 5/8 in.; 22.2 x 14.2 cm.
89. *Noël*, circa 1956
(Christmas)
Gouache and watercolor on paper
10 3/8 x 12 11/16 in.; 26.3 x 32.3 cm.
90. *Bon Noël*, no date
(Merry Christmas)
Gouache and watercolor on paper
12 3/16 x 9 3/4 in.; 30.8 x 24.3 cm.
91. *Joyeux Noël*, 1955
(Merry Christmas)
Gouache and watercolor on paper
12 1/8 x 9 1/2 in.; 30.8 x 24 cm.
92. *Décembre 1956!*
(December 1956!)
Gouache and watercolor on paper
9 3/4 x 9 1/8 in.; 24.8 x 23.2 cm.
93. *Monsieur de Buffon*, no date
Gouache and watercolor on paper
11 x 8 3/8 in.; 27.9 x 21.1 cm.
94. *Joyeux Noël*, 1955
(Merry Christmas)
Gouache and watercolor on paper
12 7/8 x 9 15/16 in.; 32.7 x 25.1 cm.
95. *Blanche-Neige*, 1958
(Snow White)
Watercolor and gouache on paper
15 1/8 x 13 1/2 in.; 38.4 x 34.4 cm.
96. *La Fée Viviane et Merlin l'Enchanteur dans la Forêt de Brocéliande*, no date
(The Fairy Viviane and Merlin the Enchanter in the forest of Brocéliande)
Watercolor and gouache on paper
23 1/2 x 18 in.; 59.6 x 47.5 cm.
97. *Bonnes Pâques*, 1962
(Happy Easter)
Watercolor and gouache on paper
13 3/8 x 8 1/8 in.; 34.8 x 20.6 cm.
98. *La Cigale*, 1961
(The Cicada)
Watercolor and gouache on paper
15 1/16 x 13 1/2 in.; 38.2 x 31.8 cm.
99. *Dans la forêt du Charme et de l'Enchantement*
(In the forest of Charm and Enchantment)
Watercolor and gouache on paper
13 11/16 x 13 1/16 in.; 34.8 x 33.2 cm.
100. *1 Mai 1954*
(May 1, 1954)
Watercolor and gouache on paper
12 7/8 x 11 13/16 in.; 32.7 x 30 cm.

